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ANNOUNCEMENT

EXHIBITIONS

DECEMBER, 1915, TO MARCH, 1916

November 16 to December 6—Twenty-third annual exhibition of china painting by the Art Club of Chicago.

November 16 to January 2—(1) Twenty-eighth annual exhibition of American Oil Paintings and Sculpture.

(2) Exhibition of etchings, lithographs and drawings by Joseph Pennell, of London.

January 3 to January 17—Exhibition of woodcuts and etchings by Helen Hyde.

January 6 to January 23—(1) Exhibition of works by the National Association of Portrait Painters.

January 18 to January 31—Exhibition of etchings and monotypes by Charles W. Dahlgreen, of Chicago.

February 1 to February 15—Exhibition of block prints assembled by Gustave Baumann, of Chicago.

February 8 to March 5—Twentieth annual exhibition of works by artists of Chicago and vicinity.

February 16 to March 1—Exhibition of etchings, engravings, pen drawings and monotypes by Ernest Haskell.

March 9 to April 2—Exhibition of works by the Guild of Boston Artists.

Other coming exhibitions of which the dates can not at present be definitely announced include sculpture by Anna V. Hyatt and Charles Haag; paintings by Alton Skinner Clark; the annual exhibitions of water colors, architecture, and work of the Art Students' League; and a Swedish collection from the Panama Exposition.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL AT 4 P. M.
DECEMBER AND JANUARY, 1916

THE TUESDAY AFTERNOON COURSE

December 7—Lecture. "Puvis de Chavannes and mural decoration," by Anna Seaton-Schmidt, of Washington, D. C. Illustrated by slides.

December 14—Lecture. "Illuminated manuscripts," by Dr. Frank W. Gunsaulus.

December 21—No lecture. Christmas holiday.

December 28—No lecture. Christmas holiday.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

January 4—Lecture. "The mosaics of Sicily and Italy," by Stella Skinner, University Guild Lecturer, Northwestern University.

January 11—Concert. By members of the Chicago Orchestra.

January 18—Lecture. "An American artist in the Sahara," by Charles Wellington Furlong, Boston. Illustrated by slides.

January 25 (at 4:15 p. m.)—Lecture. "Theseus and the Minotaur," by Henry Turner Bailey, Editor of the School Arts Magazine, Boston. Illustrated by drawings and slides.

LECTURES ON SCULPTURE

Lorado Taft, sculptor, Chicago. "Ancient and Renaissance sculpture." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock. The course began October 8. The special topics will be found on page 116.

LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"Architectural epochs." Eight lectures illustrated by the stereopticon. Monday afternoons at 4 o'clock, beginning January 3. The special topics will be found on page 116.

LECTURES ON PAINTING

Charles Francis Browne, painter, Chicago—"Ancient and Renaissance painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning March 24. The special topics will be announced later.

THE SCAMMON LECTURES

The Scammon Lectures this year will be on the general subject of prints. There will be six lectures delivered in March by FitzRoy Carrington, Curator of the Department of Prints, Museum of Fine Arts, Boston, and Editor of *The Print-Collector's Quarterly*. The special topics and dates will be announced later.

SATURDAY AND SUNDAY CONCERTS

Sunday afternoon orchestra concerts, under the auspices of the Chicago Woman's Club, are given at 3 and 4:15 o'clock. Opera concerts are given Sunday evenings at 8 o'clock. The concerts will continue throughout the winter season. Admission to Fullerton Hall, afternoon 10 cents; evening 20 cents.

Saturday afternoon chamber music concerts, under the auspices of the Society of American Musicians, are given every Saturday afternoon at 2:30 and 4 o'clock until January 8, except Christmas and New Year's Day. Admission to Fullerton Hall, 10 cents.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

CALENDAR OF LECTURES IN FULLERTON MEMORIAL HALL, AT 4 P. M., UNLESS OTHERWISE STATED.
NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE.

December	3 Fri.	Lorado Taft.	Donatello.
	7 Tues.	Anna Seaton-Schmidt.	Puvis de Chavannes.
	10 Fri.	Lorado Taft.	Michaël Angelo.
	14 Tues.	F. W. Gunsaulus.	Illuminated manuscripts.
	17 Fri.	Lorado Taft.	Bernini and the decadence.
January	3 Mon.	T. E. Tallmadge.	Pre-Renaissance architecture.
	4 Tues.	Stella Skinner.	Mosaics of Sicily and Italy.
	10 Mon.	T. E. Tallmadge.	The Renaissance in Italy.
	11 Tues.	Concert.	Members of the Chicago Orchestra.
	17 Mon.	T. E. Tallmadge.	The Renaissance in France.
	18 Tues.	C. W. Furlong.	An American artist in the Sahara.
	24 Mon.	T. E. Tallmadge.	The Renaissance in England.
	25 Tues.	(4:15) H. T. Bailey.	Theseus and the Minotaur.
	31 Mon.	T. E. Tallmadge.	The Renaissance in Spain; Germany.

Orchestra concerts, Sundays at 3 and 4:15 P. M. Admission 10 cents.

Opera concerts, Sundays at 8 P. M. Admission 20 cents.

Chamber music concerts, Saturdays at 2:30 and 4 P. M., until January 8, except
Christmas and New Year's Day. Admission 10 cents.



OKA AND WALMACHO—BY W. VICTOR HIGGINS
AWARDED THE MARTIN B. CAHN PRIZE, 1915

INSTRUCTION FOR CHILDREN—Plans for the effective organization of museum instruction for school children are still in the making. The Art Institute staff and members of the various organizations who are trying to solve this important educational problem were much interested in the views of Miss Deborah Kallen, of the Museum of Fine Arts, Boston,

as expressed in a lecture in the club room on the afternoon of October 30. Miss Kallen has had remarkable success in Boston instructing children of a social settlement in practical art work and in the intelligent use of museum collections. She illustrated her talk with examples of the work of her pupils and gave a demonstration with a group of children.

WATCHES IN THE ANTIQUARIAN COLLECTION



COACH WATCH
BY GRAUPNER

SEVERAL interesting watches have been added to the collection of the Antiquarian Society through Mrs. T. B. Blackstone, Mrs. William B. Frolichstein and Mrs. Charles W. Wheeler.

The term watch was originally applied to all timekeepers, the portable variety not being developed until about 1500, in Nuremberg. These measurers of time were not acquired in fashionable circles until they became compact and of reasonably small size. The fact that they were made to order and were expensive accounts for the great variety of form and the beauty of workmanship lavished upon them.

Johan Gottlieb Graupner, who lived in the Green Chambers, Dresden, about 1680 to 1700, is the maker of our example of a large silver traveling or clock watch, a style much favored before the advent of railways. It is thick and heavy, with a seven inch silver dial and double case, the inner case elaborately ornamented with pierced scrolls and rich

engraving, the outer one covered with leather and mounted with silver. The pendant is in two parts, so connected that the watch could adjust itself when it hung by the bow. The dial is of silver with a center circle of the months and an outer circle of which the Roman numerals are raised. With the usual peculiarity of such early timekeepers, it has the fourth hour denoted IIII instead of IV. The hours and half-hours strike on a bell inside the case. A repeating motion inside enabled the owner, by pulling a string passed through a pipe at the edge of the cover, to sound again the number of blows last struck.

Watch dials with pictures in opaque enamels in bright colors proved very attractive before the end of the seventeenth century. Two examples, one by Pieter Gib of Rotterdam, the other by Hervé of London, show the popular designs of shipping and seaports. The former is known as a pendulum watch; the balance, being weighted, vibrates, thus resembling a pendulum in motion. Its outer case is a repoussé cover of silver with a characteristic mythological or biblical subject signed by D. Cochin of Paris.

Both watches have watch glasses, high